



---

## STANZA AND VERSE AS A MEANS OF EXPRESSING POETIC THOUGHT IN RAUF PARFI'S WORK

Begamova Dilafruz Kholmurzaevna

Researcher at Termez State University

Email: [begamovadilya@gmail.com](mailto:begamovadilya@gmail.com) | Tel: +998975310636

---

### Abstract

The article highlights the poetic richness of Rauf Parfi's works, especially the poems composed in five-line stanzas (mukhammās), which, along with tercets, occupy an important place in his literary legacy. In creating these stanzas, the poet skillfully employs refrains that enhance the expressiveness of the stanza. As a result, emotions, spiritual experiences, and reflections of the inner world are harmoniously conveyed through stanza and verse. The study emphasizes how Rauf Parfi's poetry reflects the fusion of artistic thought and poetic expression through stanzaic structures.

**Keywords:** Stanza, free verse, masnavi, musallas, murabba, mukhammas.

### Introduction

The word band (stanza) in world poetry corresponds to the term strofa, denoting a large rhythmic unit of a poem that follows a particular rhyme scheme. Since ancient times, strophic structures have received special attention in world literature and classical Eastern poetics. In Uzbek literary studies, these issues have been widely researched in scholarly works and literature on poetic theory. In the works of the poet Rauf Parfi, such issues concerning stanza, rhythm, and rhyme have been addressed to some extent in earlier academic research, including the candidate dissertation of G. Saidganiyeva.

According to the definition given in the "Dictionary": "A stanza is a rhythmic-intonational and semantically relatively independent unit of a poem." Moreover,



---

a stanza represents the repetition of lines that are united by rhyme and intonation according to a certain order.

The Uzbek literary scholar D. Quronov, one of the authors of textbooks published on Uzbek literary studies, emphasizes that the stanza is one of the main means of poetic speech. He defines it as follows: “A stanza is a part of a poem consisting of a certain number of lines, which has relative completeness in terms of meaning and rhythmic-intonational unity. The smallest stanza is a distich (two lines).” Indeed, the main function of the stanza is to reveal the meaning of the poem step by step.

In Uzbek literary studies, one of the textbook authors, D. Quronov, emphasizes that the stanza is one of the main tools of poetic speech. He defines it as follows: “A stanza is a unit of a poem composed of a certain number of lines, possessing relative completeness in terms of meaning and rhythmic-intonational unity. The smallest stanza is a distich (two lines).”

Indeed, the main feature of the stanza is to reveal the content of the poem step by step. The artistic idea and emotions characteristic of the work are not completely finished within one stanza but continue into the beginning or continuation of the next stanza. Thus, besides the unity of theme, idea, and emotion, the poem also acquires logical and syntactic unity.

For this reason, the Russian scholar M. Gasparov wrote: “The stanza is an artistic phenomenon situated in the space of rhythm and composition.”

It is well known that in classical Uzbek poetry, stanzas were given specific names. For instance: two-line – masnavi, three-line – musallas, four-line – murabba, five-line – mukhammās, six-line – musaddas, seven-line – musabba, eight-line – musamman, nine-line – mutassa or tasni, ten-line – muashshar or mashru, etc. These names were used to indicate both the genre of the poem and the stanza type.

In modern poetry, however, stanzas are simply called distich (two-line), tercet (three-line), quatrain (four-line), quintet (five-line), and so on. In world poetry, terms such as *terzina* (for tercets) and *sestina* (for six-line stanzas) are widely used. The influence of world strophic traditions has played an important role in the development of Uzbek strophic structures.



As the scholar noted, “It is difficult to imagine musicality in poetry without stanzas, as well as its primary element – rhythm. The stanza can be called the main space where the musicality of the poem is formed and realized, since the rhythm that begins to take shape through meter and feet reaches its full expression only through the stanza. The meter is repeated in the stanza lines, and the lines, as a whole, grouped together in meaning and intonation. Groups of lines are repeated according to certain laws of meter and rhyme through other groups of lines. As a result, a specific rhythm of the poem is created. The poem’s rhythm, combined with the harmonies arising from stanza rhymes, generates musicality.” It is not without reason that academic N. Karimov stated: “It is impossible to imagine the renewal processes of Uzbek poetry in the 1960s without Rauf Parfi’s works.” Indeed, the poet, along with Western poetry, also drew from Turkish and Japanese strophic systems, making a significant contribution to the development of various forms of strophics in Uzbek poetry.

He renewed strophic systems related to aruz meter into syllabic meter (barmaq) and introduced innovations into the free verse system by forming tercet structures. His creativity contains many new phenomena for Uzbek literature. Being familiar with the masterpieces of classical poetry from his youth, the poet, even in his early works, created poems based on distichs, tercets, quatrains, and quintets.

His distichs are distinguished by their adherence to the strict requirements of classical poetry—meter, rhyme, rhythm—as well as their philosophical completeness. One example is his poem “Praise”:

Praise pleases everyone, it fills the heart, Praise – sweet poison, sweetly kills.

This distich, constructed with full rhyme, reflects the lyrical hero’s life truth with intellectual completeness. In classical literature, genres based on two lines, such as masnavi or fard, demanded deep philosophical thought, completeness, and meaningfulness. The poet’s distich meets these very requirements.

His poems such as “My Simple Life”, “Awake, my angel...”, “Snow falls on my path”, and “It whispers at my feet...” can be regarded as mature poetic examples of masnavi-like rhyme and stanza structures.

Awake, my angel, rise from your place, a Let us warm ourselves on fiery ice,  
come embrace. A Let us swim in a river ablaze with flame, b



***Modern American Journal of Linguistics,  
Education, and Pedagogy***

**ISSN (E): 3067-7874**

**Volume 01, Issue 06, September, 2025**

**Website: [usajournals.org](http://usajournals.org)**

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution  
4.0 International License.***

Let us leave this place, just leave the same. B This poem is composed of five stanzas, each consisting of two lines, with the rhyme scheme aa, bb, vv, gg, dd. The use of oxymorons such as “fiery ice” and “burning river,” as well as the antithesis in the lines “Today I am a king, make your wish; Today I am a beggar, listen, my angel” enhances the emotional effect of the poem.

In his two-line stanza poems, one can observe the fusion of classical traditions with modern imagery, the harmony of musical sounds, and a unique style. For instance:

Snow falls upon my path, a  
Place your hand gently in mine, my love. a  
You remain like a seal upon my lips, b  
You are a pain etched within my heart. b  
Hide yourself within my eyes, yet do not, d  
Flow away like tears, my beloved. d

In the first stanza, the rhymes of snow/path and your hand/my hand, along with the alliteration of the “l” sound, adorn the verses. This poetic ornament is preserved in the second stanza as well. The rhyme not only marks the end of the lines but also unites the stanzas, producing musicality. In the third stanza, incomplete rhyme, simile, and oxymoron play a role in shaping the overall meaning and refining the artistry of the poem.

Overall, the poem reflects the harmony between the fleeting expression of a natural phenomenon and the beautiful moments in the lives of lovers. While classical poetry often addressed the beloved in traditional ways, the word “beloved” (seviklim) is the poet’s own creative innovation.

In modern Uzbek poetry, the stanzaic form rarely used is the tercet. In classical poetry, a three-line stanza was called musallas, with rhyme schemes such as (a+a+a, b+b+b), (a+b+b, v+g+g), (a+b+a, v+g+v). In Western and Russian literature, this form is widely used and is known as terza. Given the poet’s familiarity with world literature, his passion for Eastern literature, and his constant engagement in reading and learning, it is no surprise that in his early works, he created tercets.



---

## THE GREATEST BOOK – LIFE

The whole of mankind has written this book,

The heaviest, the most beautiful book.

This poem, created in free verse, conveys the poet's life experiences and emotions step by step in an exaggerated manner: life – the great book, written by all of mankind, the heaviest, the most beautiful book. Each of the three lines carries significant poetic meaning. Beginning with the first line in capital letters, the second and third lines connect with one another to form a unified meaning.

The line (misra) is one of the essential elements of poetic composition, alongside the stanza. "A line is a part of a poem placed on a separate line. It may consist of several feet (rukn) or be as short as a single word. Its size does not matter; what matters is its role in the poetic structure," notes the scholar D. Quronov.

In Rauf Parfi's works, along with two-line verses, there are examples ranging from single-line poems to extended forms containing ten, even twenty lines. His poetry cycle "Latvia", written during his four-month stay in Latvia in 1982, is remarkable in terms of stanzaic composition. The first poem in the cycle consists of a single line as a stanza, while the subsequent poems are structured as distichs, tercets, and so on—up to poems containing 10, 11, 13, 14, 16, 18, 19, and 20 lines, each forming a complete stanza. Collectively, they establish the cycle's stanzaic composition. In several poems (12, 15, 17), however, the number of lines does not correspond to the numerical sequence of the poem.

A poet rich in creative experimentation, Rauf Parfi also composed unique poetic works consisting of single stanzas ranging from 7 to 20 lines. The opening of the "Latvia" cycle is as follows:

## Conclusion

In summary, Rauf Parfi's poetry demonstrates the poet's mastery of using words to enhance the emotional impact of a poem, to achieve vivid imagery, and to create rhythmic and intonational harmony through stanzaic structure. In his works, the stanza emerges in harmony with imagery, musicality, theme, and poetic idea. The unity between stanzas, figurative imagery, and musical harmony is achieved through various forms of parallelism and repetition, syntactic figures,



and artistic devices. The stanzaic forms in the poet's works represent a synthesis of modern structures and classical traditions.

One of the most notable features of Rauf Parfi's stanzaic system is his ability to "enchant thought" and conceal meaning through the use of symbols. This phenomenon is especially visible in his tercet poems. In his works, the use of mixed stanza forms, the introduction of musicality through refrains, and the expression of poetic thought with unconventional intensity have all contributed to presenting traditional poetry in a renewed form, both structurally and thematically.

## **References**

1. Saidganiyeva G. The role of strophics and rhythm in creating poetic imagery in the poetry of the independence period. PhD dissertation. – Tashkent, 2011.
2. Dictionary of Literary Studies. / Quronov D., Mamajonov Z., Sheralieva M. – Tashkent: Akademnashr, 2013. – p. 61.
3. Boboev T. The Science of Poetry. – Tashkent: "O'qituvchi", 1996. – p. 95.
4. Quronov D. Foundations of Literary Theory. – Tashkent: Akademnashr, 2018. – p. 314.
5. Gasparov M.L. Modern Russian Verse. – Moscow: Nauka, 1974. – p. 34.
6. Tuychiev U. The Syllabic System in Uzbek Soviet Poetry. – Tashkent: Fan, 1966. – p. 91.
7. Tuychiev U. The Syllabic System in Uzbek Soviet Poetry. – Tashkent: Fan, 1966. – pp. 131–132.
8. Karimov N. Rauf Parfi. In: History of 20th Century Uzbek Literature. Textbook. / N. Karimov, S. Mamajonov, B. Nazarov et al. – Tashkent: "O'qituvchi", 1999. – p. 512 (total 544).
9. Selected Works, p. 276.
10. Yulchiev Q. The Poetics of Unity and Tercet Poetry in Uzbek Verse. Abstract of dissertation. – Fergana, 2017. – p. 12.
11. Lessons of Rauf Parfi. A Literary Portrait. Compiled and co-authored by Sh. Qurbon, A. Muxtor et al. – Tashkent: Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2014. – 148 p. (pp. 110, 75).





***Modern American Journal of Linguistics,  
Education, and Pedagogy***

**ISSN (E):** 3067-7874

**Volume** 01, **Issue** 06, September, 2025

**Website:** [usajournals.org](http://usajournals.org)

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution  
4.0 International License.***

- 
12. Karimov N. Rauf Parfi. In: History of 20th Century Uzbek Literature. Textbook. / N. Karimov, S. Mamajonov, B. Nazarov et al. – Tashkent: “O‘qituvchi”, 1999. – p. 512.
  13. Selected Works, p. 211.
  14. Selected Works, p. 235.
  15. Xolova M. The Poetics of Uzbek Modern Poetry. Abstract of dissertation. – Samarkand, 2018. – p. 14.